

OUTLINES OF A PLAN 3
FOR PROMOTING THE
ART OF PAINTING
IN
I R E L A N D:

WITH A LIST OF
SUBJECTS FOR PAINTERS,
DRAWN FROM THE
ROMANTIC AND GENUINE
HISTORIES of IRELAND.

— men
With compass, pencil, sword or pen,
Should in life's visit leave their name
In characters which may proclaim,
That they with ardour strove to raise
At once their arts, and country's praise.

PRIOR.

D U B L I N :
G E O R G E B O N H A M .

M. DCC. XC.

Les Académies sont sans doute très utiles pour former des élèves, sur-tout quand les directeurs travaillent dans le grand goût ; mais si le chef a le goût petit, si la manière est aride & léchée, si ses figures grimacent, si ses tableau sont peints comme les éventails ; les élèves subjugués par l'imitation, ou par l'envie de plaire à un mauvais maître, perdent entièrement l'idée de la belle nature.

VOLTAIRE.

T O
THE RIGHT HONOURABLE
J O H N
E A R L o f M O I R A,
A ZEALOUS FRIEND, A LIBERAL PATRON,
AND A PROFOUND JUDGE
OF THE
E L E G A N T A R T S;
T H I S E S S A Y
IS HUMBLY INSCRIBED,
BY HIS LORDSHIP'S
GRATEFUL, FAITHFUL, AND OBEDIENT
SERVANT,

J. C. W.

M. DCC. XC.

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ADVERTISEMENT.

AS the bounds which were formerly prescribed to our commerce are now removed, and the imperial crown of the kingdom generously restored, we should, in this moment of political happiness, turn our thoughts to the cultivation of the Fine Arts. For, as our national character is now forming, we ought to remember, that it is only by blending those arts with the ingredients of its composition, we can expect to strengthen and refine it. Thus may we advance ourselves to a distinguished rank amongst the polished nations of Europe.

In the scale of these arts, the subject of this little Essay is generally allowed to stand high.

The author, therefore, trusts he shall be pardoned for presuming to recommend it to the fostering care of his countrymen. In the plan which he is now submitting to the public, he is conscious of many imperfections; but it was rapidly sketched on the spur of the occasion, and the same motive which suggested the idea, prompts him to dismiss these pages from his closet while the senate of the nation are assembling in the capital. Nor is he without an humble hope, that the hints which he is thus offering to their consideration, will be so fortunate as to direct the attention of that illustrious body to an object at once so noble and so interesting.

21st June,

1790.

OUT-

OUTLINES OF A PLAN, &c. &c.

ON the last day appointed for the adjudication of premiums in the Drawing-School under the patronage of the Dublin Society, an active and ingenious member of that respectable body had the goodness to introduce me. I was much pleased with several effusions of the pencil to which he directed my notice; but the appearance of the rooms filled me with shame; nay, it almost made me regret i was an Irishman. It was with difficulty i could restrain myself from exclaiming,—‘ Good heavens! was i born, ‘ during an enlightened age, in a country ‘ where the elegant arts are without a friend!’

Having

Having groped my way up a dark, winding stair-case, i reached a long and narrow gallery, ill-lighted, injudiciously furnished, and the walls neither papered nor painted, nor adorned with a busto, or hung with a single picture by an eminent master. At the end of this gallery i found a square apartment, damp and gloomy, in which were huddled together, a few casts of the most celebrated statues of antiquity; but so mutilated, or so discoloured with dust, that i could hardly recognize them. I will confess that when the door of this room was thrown open to admit me, i thought, for a moment, i was about to enter a sepulchre, and my blood was chilled with horror. Yet such of the students as cultivate Figure-Drawing, are obliged to study in this dismal, and, i fear, unwholesome apartment. 'Thus do a Society incorporated for the purpose of promoting the useful and elegant arts in Ireland, support, or rather suffer an institution, which, instead of being the nurse of genius,

genius, is a disgrace to the kingdom (1). They are, however, to be excused, or but lightly blamed: they give their services gratuitously, and neither wantonly abuse the power, nor misapply the public money vested in them. The fault perhaps should be referred to the want of liberality in the original endowment; for surely no man will insist, that 300l. per annum is sufficient to support a school for the instruction of a nation consisting of above three millions of people, in the rudiments of Painting! This slender allowance is indeed œconomically, and i may add, judiciously disposed of. To the first master is given 100l. per annum, and 60l. per annum to each of the other two masters; 34l. 2s. 6d. is allowed for the hire of a living model, and for the purchase of medals to be distributed occasionally, as premiums among the students; the residue is appropriated to repairing the house and supplying coals and other necessities. A school thus frugally constituted may produce
indifferent

indifferent draughtsmen, but it can never make a good painter. Painting is an imitative art, yet the students of this school are almost without a single object worthy imitation. Even if the casts which i have alluded to, should

“ Shake off the dust and rear their reverend heads,”

how are the students to learn the arts of composition, colouring and costumè? I will not conceal that i blush for my country when i read the following passage in the learned and ingenious Mr. Pennant’s Tour in Scotland. “ Messrs. Robert and Andrew Foulis, printers and booksellers “ to the university (of Glasgow), have instituted an academy for painting and “ engraving; and like good citizens, zealous to promote the welfare and honour “ of their native place, have, at vast expence, formed a most numerous collection “ of paintings from abroad, in order to “ form the taste of their élèves.”

But

But perhaps it will be urged, that the bounty of Parliament is employed in encouraging arts of greater national utility. This I can only admit to be true in part, and Sir Matthew Decker will be found to countenance me in denying the full validity of such an objection. This wise politician, among his several proposals for the advancement of trade in England, recommends the erecting a Drawing-School at the public expence for reasons that will apply with equal force to Ireland. “ It will increase our trade,” (says he) “ by improving the genius of the
 “ people ; for as a workman who has been
 “ bred a good draughtsman will be more
 “ ingenious in a business that requires skill
 “ in drawing, than one ignorant of it, so his
 “ work being better designed, will improve
 “ the ingenuity of his apprentices, who
 “ won’t bear to see an ill-fancied piece of
 “ work ; consequently a succession of skill-
 “ ful artists will be raised, which is of
 “ infinite benefit to a trading nation ; for
 “ unless

“ unless the workmanship of goods be well-
 “ fancied, and foreigners brought to think
 “ them fashionable, they won’t find a quick
 “ sale ; whereas, now we send all our custom-
 “ ers to our rival-shop, France, by having it
 “ publicly known that we take our fashions
 “ from thence (2).”

But an institution like this should not be
 founded on principles merely mercantile.
 “ If” (to borrow the words of a great master)
 “ it has an origin no higher, no taste can
 “ ever be formed in it which can be useful
 “ even in manufactures ; but if the higher
 “ arts of design flourish, these inferior ends
 “ will be answered of course (3).” Let
 Parliament then expand the basis of their
 present institution, and erect on it an aca-
 demy becoming the dignity of a rising com-
 mercial nation, whose weight in the balance
 of Europe is daily increasing ; making it,
 however, subservient to the original pur-
 pose.

Now

Now as i have taken the liberty to mention with an honest freedom the defects of the Drawing-School, which at present languishes under the auspices of the Dublin Society, i think it incumbent on me to offer such a mode of reform as has appeared to me most likely to reanimate it, or mature it into an institution of greater national utility. I shall therefore, with all due deference, submit to the public a plan which reflection has suggested to me in a vacant hour of rural solitude.

The institution which i would propose to raise on the foundation, or rather on the ruins of the present school, should originate in the further bounty of Parliament, or in the liberality of the Crown; for it would require at least 1200l. per annum to support it. The hand of parsimony would shake this visionary fabric to the centre.

In the first instance, a Gallery capable of containing three hundred boys should be erected in a central situation, or on the scite of the present school: For, besides such boys as may be intended for the professions of Painting or of Architecture, i propose it should be sufficiently capacious to receive all those boys apprenticed to trades which depend on, or are connected with Design, in order that the time which is too often spent by apprentices in the performance of menial offices, in the service of their masters, might here be profitably employed, and a race of accomplished artists thus given to the nation. This structure should be a proud dome, and a monument of architectural elegance: it should be a temple worthy the Graces. On its front should be chastly displayed the beauties of sculpture; and it ought to be furnished, or rather peopled, with casts of the

“ — finest forms by ancient genius wrought.”

Original paintings by, or good copies after
the

the best masters, should be also gradually procured, and suspended against the walls. So that a ray of knowledge might issue from every object on which the student should happen to turn his eye (4). “ The principal advantage of an academy is, (says Sir Joshua Reynolds) that, besides furnishing able men to direct the student, it will be a repository for the great examples of the art: these are the materials on which genius is to work, and without which the strongest intellects may be fruitlessly or deviously employed. By studying these authentic models, that idea of excellence, which is the result of the accumulated experience of past ages, may be at once acquired, and the tardy and obstructed progress of our predecessors may teach us a shorter and an easier way; the student receives at one glance the principles which many artists have spent their whole lives in ascertaining; and, satisfied

“ with their effect, is spared the painful investigation by which they come to be known and fixed(5).” Soon as the young artist has by this means acquired the idea of that central form from which every deviation is deformity, he may then venture to range abroad amongst the works of nature in quest of subjects for his pencil, or seek them amidst the annals of Irish valour or Irish patriotism.

To this Gallery should be annexed a Library supplied with the best historians both ancient and modern, and an extensive collection of those authors whose works are calculated to refine the taste or enrich the fancy. Here the student of a certain standing should be permitted to read occasionally: “ For a painter (says Algarotti) should be neither illiterate nor unprovided with books (6);” and we are told by Pliny the elder, that it was the opinion of Pamphilius,

Pamphilius, a celebrated painter of antiquity, that a painter who aspired after excellence in his art, should cultivate every species of polite literature.—In this room too, the student should find a collection of Engravings from the designs of all the great masters of the different schools, in order that he might be able to trace the progress and history of his art, and make himself acquainted with the various styles of painting, which have been, and now are most prevalent. This room should owe its decorations to the pencils of the students or of the masters, whose choice of subjects ought to be confined to Irish history or Irish romance.

——“ nobly partial to our native earth,

“ Bid *Irish* pencils honour *Irish* worth †.”

Thus would the academy not only be the nursery of infant genius, but be regarded as a school of public virtue.

Des yeux qu'il a séduits l'Art passe jusqu'à l'ame,
Des passions qu'il peint il y verse la flamme (7).

I would recommend that the Academy should be placed under the government of a committee consisting of at least ten members of the Dublin Society ; and be divided into three departments.

In the first department **FIGURE DRAWING** in its various branches should be taught. The master at the head of this department should be aided by a professor of Anatomy. " To ask if the study of Anatomy (says Algarotti) " is requisite to a painter, is the " same thing as to ask if, in order to learn " any science, a man must first make him- " self acquainted with the principles of it. " A man who is not acquainted with the " form and construction of the several bones " which support and govern the human " frame, and does not know in what man-
" ner

“ ner the muscles moving these bones are
 “ fixed to them, can make nothing of what
 “ appears of them through the integuments
 “ with which they are covered, and which
 “ appearance is, however, the noblest object
 “ of the pencil : it is impossible for a painter
 “ to copy faithfully what he sees, unless he
 “ thoroughly understands it (8).” To a
 knowledge of Anatomy must be added that
 of Perspective. “ The study of Perspective
 (observes the same elegant writer) “ should
 “ go hand in hand with that of Anatomy,
 “ as not less fundamental and necessary(9).”
 Designing, Colouring and Drapery, are
 next to be studied. This, though the first, is
 perhaps the most important department, and
 should not be passed through rapidly.

The second department should be de-
 voted to LANDSCAPE and ORNAMENTAL
 DRAWING. To study with success in this
 department, the young artist must above all
 things

things study nature: but to study her with effect he should be taught to discriminate and appreciate her beauties, so happily combined and displayed in the works of Lorenzetti, Poussin, Bartolomeo, Titian, Claude, Smith, Gainsborough, and Wright; nor should the works of J. Baptist Monoyer, and other celebrated painters of fruit and flowers be forgotten. Thus may the student learn to fix the seasons, and render stationary the circling year. But to reach excellence in this department, he must pass for a while to the next, or

The third department, which i would have appropriated to ARCHITECTURE; without a knowledge of which the painter must be deficient in one of the greatest requisites of his art; namely, a knowledge of Costumè, by means of which only he can express with true precision the time and place in which his scenes are laid. The third
department

department, therefore, should not be neglected by those whose object is the second, nor the first and second by those whose object is the third; for an architect should be skilled in every branch of drawing.

In those several departments, Lectures ought to be occasionally read, and the notice of the student directed to the works of the most approved writers or painters who have treated of their respective subjects. And the masters should be enjoined to report, with impartiality, to the visitors, the names of those boys in whom they may discover latent sparks of genius ready to blaze forth at the animating touch of encouragement. From such boys, Two should be selected every second year; and if the consent of the parents could be obtained, they ought to become the adopted children of the academy. Soon as they had completed a classical course of reading, acquired some knowledge of the
modern

modern languages, and devoted a certain portion of time to each department of the Drawing-School, they should be sent to complete their studies in Italy with an annual allowance of at least 80*l.* each, during the term of three years. And in order to induce those “*travell’d artists*” to return to their native shore, and diffuse or cherish a taste for the fine arts through this kingdom, it is to be hoped that the directors of the several public buildings now raising in Dublin would solicit the pencil to afford its aid in decorating them with portraits of Irish worthies, or historical paintings of memorable events. Nor would, i trust, the art of painting want friends in private individuals of wealth and consequence.

And as a further excitement to the exertion of genius, the annual exhibitions of paintings should be revived, and part of the receipts for admission be distributed, as formerly,

merly, in premiums. Thus would bashful merit be introduced to the notice of the public, and a wreath of unfading laurels be placed on her brow. In those exhibitions i would recommend the giving particular encouragement to History Painting, not only for the reasons already assigned, but because it is, as Mr. Barry sensibly observes, “ one “ of the tests by which the national character will be tried in after ages (10).”

But, perhaps, the most effectual method of promoting the art of painting, and of restoring its genuine lustre, would be, by calling in its fascinating powers to the aid of devotion. “ Painting (says the elegant Walpole) “ must have ampler fields to range in “ than private apartments (11);” and amongst our religious edifices it might range without controul. Let us then endeavour to heal the deep wound which this art received through the sides of the Romish religion. In order to

to this we should conceal the glare of the whitened walls of our gay churches with lively representations of the great events in the Old Testament, in the Acts of the Apostles, and in the life of the meek and lowly Jesus. Surely the most frigid Christian could not look with indifference on the Fall of Adam, the contrition of Cain, the Mosaiical laws issuing in thunder from Mount Sinai, or the heaven-directed hand inscribing the fate of the Assyrian monarch on the wall? Nor could he behold without emotion Judas betraying his master, or Paul enlightened by a ray from Heaven; Christ healing the sick or raising the dead, — enduring agonies in the garden, or yielding up the ghost on the cross! — Thus would the vagrant thoughts of the congregation, assembled in the hour of divine service, be arrested by objects which would give a fervor to devotion, and painting be nobly employed in the service of religion.

Having

Having thus listed this lovely Art under the banners of the Church, i will here close my plan, although i fear i have omitted many things necessary for its perfection;—yet i hope i shall not be accused of vanity when i say, that if the rude out-line which i have thus hastily delineated be steadily pursued, Ireland, in a few years, will become

A SCHOOL OF PAINTING.

P O S T S C R I P T.

If the present paucity of Landscape and History Painters in Ireland should be deemed an objection to annual exhibitions, let a public repository for the various productions of the pencil be substituted. And here i embrace with pleasure an occasion of in-

C

roducing

introducing to the notice of the public, a plan designed with ingenuity and ability by Mr. JOHN ELLIS of Dublin, for *Displaying and encouraging Productions in the Fine Arts, Mechanics and Manufactures of Ireland*. For this purpose he proposed establishing a perpetual Museum, in which were to be deposited for public inspection, productions in the Arts of Painting and Sculpture, Designs in Architecture, and Models of Machines for facilitating the execution of different manufactures. Thus would he give the Painter and Sculptor not only an opportunity of exposing to sale the fruits of their labours, but of improving their taste in this silent school; and to the manufacturer, an easy mode of availing himself of the frequent mechanic inventions of the English and other ingenious nations. But this excellent plan, wanting the lustre of an high name, failed of attracting notice, and died almost in the moment of its birth. A similar

similar plan was designed by the great DUC DE SULLY, which has since been carried into execution in the Palais Royal. And in the year 1782, the learned and elegant Dr. BARNES submitted to the Literary and Philosophical Society of Manchester, *Heads of a Plan for promoting and extending Manufactures by encouraging those Arts on which they depend.* This plan partakes of the nature both of ELLIS', and the DUC DE SULLY's, though no part of it was borrowed from either. But as Mr. ELLIS' plan seems best calculated to promote the elegant Art which is the object of this little essay, i shall beg leave to recommend it to the serious attention of my countrymen, and sincerely hope some zealous patriots will unite to carry it into execution.

N O T E S.

(1) For the gratification of such of my readers as are fond of research, I shall here trace the origin and progress of the present Drawing-School of Dublin.

While the Dublin Society was yet in its infancy, and supported by private subscription, it befriended the Art of Design. So early as the year 1744, this useful body employed Mr. WEST (father of the present ingenious painter of that name) to instruct twelve boys in Drawing, at his house in George's-lane. Soon after, taking an house in Shaw's-court, Dame-street, they built a school-room for Mr. WEST: to this room he removed his pupils. In 1753, Mr. MANNIN came to Ireland, and was immediately engaged by the Society to instruct eight boys in Ornamental and Landscape Drawing. This number was soon increased to twelve. Previous to this, the Society was incorporated, and their funds augmented by the bounty of parliament. Annual salaries were now settled on Messrs. WEST and MANNIN, and apartments given them in the Society's house in Shaw's-court; and they engaged, on their part, to receive as many pupils as the Society should recommend. And MANNIN, in consideration of a further allowance, agreed to open a School for the instruction of girls in his department of Ornamental Drawing. On the removal of the Society to their present house in Grafton-street, the School for girls was discontinued, and the masters no longer allowed the benefit of apartments; but their salaries were continued, and they were

were appointed to preside over a School which the Society opened in a building adjoining their house. To the professors of Figure and Ornamental Drawing was now added a professor of Architecture. And out of the annual grant of 5000l. to the Dublin Society, the sum of 300l. per annum was appropriated to the support of this School.

(2) *Essay on Foreign Trade*, pag. 181.

(3) *Discourses*, vol. i. pag. 6.

(4) Perhaps it will be said, i am requiring a Gallery too spacious and too expensive. But can a nation which raises palaces for social clubs, and lavishes several hundred pounds in promoting a masquerade, or rewarding a favourite player, refuse to erect an handsome Gallery for the cultivation of the Fine Arts!—Surely not. Yet i will freely acknowledge, that apprehensive of a want of liberality in this kingdom towards those Arts, i have narrowed my original plan, until, i fear, the noble spirit of a Mazarine would look down upon it with contempt.

(5) *Discourses*, vol. i. pag. 9.

(6) “ Il pittore non ha da essere sfornito di
“ certe cognizioni, nè sprovvisto al tutto di libri.”
Opere del Conte Algarotti. tom. ii. pag. 203.

(†) The last line of this quotation is altered from Mr. Hayley's admirable *Epistle to an eminent Painter*.

(7) *La Peinture*, Chant. 111.

(8) “ Disputare se lo studio della Natomia è al
“ pittore necessario sì o no; è tutt'uno che domandare
“ se per apprendere una scienza sia necessario farsi
“ da' principj di quella: Ed egli è opera perduta andare
“ infilzando, a confermazione di tal verità, le autorità
“ degli antichi maestri, e delle più celebri scuole.
“ Colui che non sa come sieno fatte le ossa che reg-
“ gono il corpo umano, come vi sieno sopra ap-
“ piccati i muscoli che lo fan muovere, nulla può
“ intendere di quello, che a traverso gl' integumenti
“ che lo ricuoprono ne apparisce al di fuori; ed è il
“ più nobile obbietto della pittura. Non intendendo
“ quello che un vede, non potrà mai fedelmente
“ ricopiarlo.” *Opere del Conte Algarotti*, tom. ii.
“ pag. 109.

(9) “ Allo studio della Notomia fa di necessità
“ aggiugnere sino dal bel principio quello della Pros-
“ pettiva, come nulla meno fondamentale, e necessa-
“ rio.” *Ibid.* pag. 123.

(10) *An enquiry into the obstructions to the acquisition of the Arts in England*, p. 132.

(11) *Anecdotes of Painting in England*, vol. iv.
pref.

Some lofty theme let judgment first supply,
Supremely fraught with grace and majesty :
For Fancy copious, free to ev'ry charm
That lines can circumscribe or colours warm,
Still happier if that artful theme dispense
A poignant moral and instructive sense.

FRESNOY, translated by MASON.

SUBJECTS

SUBJECTS FOR PAINTERS,
drawn from the romantic and genuine
Histories of Ireland.

St. Patrick encompassed with Druids, Bards, and Chieftains, explaining the nature of the Trinity by means of the shamrock. A Druidical temple overthrown, at some distance. The sun rising.

The death of Conloch. Conloch feebly raising himself to disclose the secret of his birth to his father, who kneels to assist him. Blood streaming from Conloch's wounds between Cuchullin's feet. A camp and a group of warriors in the back ground.

“ Approach ! ”—the wounded youth reply'd—

“ Yet—yet more closely nigh !

“ On this dear earth,—by that dear side,

“ O let me die !

“ Thy hand, my father !—hapless Chief !

“ And you, ye warriors of our isle, draw near,

“ The anguish of my soul to hear,

“ For i must kill a father's heart with grief.”

Reliq. of Irish Poetry, p. 18.

Finn

Finn discovering a weeping damsel on the borders of lough-shieve on the summit of Slieve-Guillen. His dogs attending. As the lake is in being, the scenery might be copied after nature. *Reliq. of Irish Poetry*, pag. 97.

Moirá Borb unhorsed by Osgur on the sea-shore. He should be represented as just risen—his hand on the hilt of his sword, and his eyes beaming fire. The horse should be struggling in the pangs of death, and the princess escaping. Finn and Osgur boldly advancing. *Ibid.* p. 131.

Craftine having performed Moriat's Ode in the French court, discovering himself to Maon. This subject will not only give the Painter an opportunity of expressing a great variety of passions in the countenances of the spectators, but of exhibiting the dress of an Irish Bard. *Ibid.* p. 357.

Feircheirtne precipitating himself from the rock of Rinchin-beara, with Blanaid in his
arms

arms. Concovar Mac Nessa and his court grouped at a little distance.

Hist. Mem. of Irish Bards, pag. 33.

The death of Morrogh O'Brien at the battle of Clontarf. Anrud in the agonies of death, fastened with Murrogh's sword to the ground, and at the same time plunging Morrogh's own skean into his heart as he bends over him. *Collect. de Reb. Hib.* vol. i. pag. 531.

King M'Murrogh's descent from an hill to meet Richard II. His dress, his arms, his suite, and the scenery of the place, are so minutely described by Harris and Strutt, that the Painter may religiously observe the costumè. See *Hibernica*, pag. 53. *Regal and Ecc. Antiq.* pag. 17, and *Hist. Essay on the Dress, Armour and Weapons of the Irish*, pag. 53.

King John receiving the homage of the Irish Chieftains at Waterford. Leland's *Hist. of Ireland*, vol. i. pag. 144.

The

The parley between Essex and Tyrone in the county of Louth. Essex on the bank of the river, and Tyrone plunged up to the saddle in the stream. The followers of each attending. The portrait of Essex may be given. Tyrone's face in shade. Leland's *Hist. of Ireland*, vol. ii. pag. 360.

Fingall, with Sitrick the Danish general grasped in his arms, throwing himself from Sitrick's ship into the sea. Warner's *Hist. of Ireland*, pag. 390.

Earl of Desmond borne on his shield from the field of battle by the Ormondians. The painter should seize the moment when the Earl suddenly raises his head to reply to the taunting question of his supporters:—
 “Where is now the great lord of Desmond?” Leland's *Hist. of Ireland*, vol. ii. pag. 238. The Earl's face should appear pale from the loss of blood, and indignation should seem flashing from his eyes.

The

The death of Duke Schonberg at the battle of the Boyne. A distant view of the church of Donore.

The venerable O'Connor meditating over the grave of Carolan in the church-yard of Kilonan. Part of the church appearing, with the skull of Carolan in a niche. *Hist. Mem. of Irish Bards.* Append. pag. 96. Mr. O'Connor might be a portrait.

The wife of Carolan encircled with her children at play, anxiously waiting the return of her husband. *Ibid.* pag. 88. This subject is not suggested as being either interesting or very picturesque, but merely to give the painter an opportunity of representing the dress of a female peasant, which he may find described with fidelity and anxious exactness in the dress of Mary Morgan. See *Hist. Essay on the Dress, Armour and Weapons of the ancient Irish*, pag. 73.

T H E E N D.